COMIC VALUES MONTHLY

SPECIAL ISSUE

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*MAKING THE MOVIE
*TRACY & ME, BY SHEL DORF
*DICK LOCHER INTERVIEW
*THE TRACY VILLAINS BY RON GOULART
*COMICS: DISNEY & GLADSTONE
*TRACY COLLECTIBLES PRICE GUIDE

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COLLECTOR'S EDITION

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STAFF

Alex G. Malloy
Executive Editor & Publisher

Neil A. Hansen
Editor

Steve Jeffries
Editorial Coordinator

Stuart Wells
Computer & Typesetter

Alison L. James
Layout

Allen G. Berman
Research

Cover by:
Dick Locher

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DICK TRACY'S SCRAPBOOK

The villains of Dick Tracy along with members of his supporting cast: (Sam Catchem, Moon Maid, Groovy Grove, Gravel Gertie, Lizz, B.O. Plenty, Pat Patton and Junior.)

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THE VILLAINS IN DICK TRACY'S LIFE

By Ron Goulart

In 1931, Al Capone was tried for income tax evasion, Hollywood released *Little Caesar*, *Public Enemy* and over fifty other gangster and detective movies, and Chester Gould sold a new comic strip. Gould, then 30, had been trying to sell a feature to Captain Joseph M. Patterson of the Chicago Tribune - N.Y. News Syndicate for fully ten years. He finally succeeded with a crimefighting strip he called *Plainclothes Tracy*.

It was a hardboiled strip, full of gangsters, tough cops, tommy guns and fast cars, noise and violence - the same ingredients the movie studios, especially Warner Brothers, and the pulp detective magazines had been successfully peddling. Gould's new hero, renamed Dick Tracy by the continually tinkering Patterson, fit right into the tough guy pattern of the early 1930's. In his first newspaper appearance, on Sunday, October 4, 1931, Tracy talked tough, took a poke at a stickup artist named Pinkie the Stabber and solved a case for the chief of police.

Gould migrated to Chicago in 1921 from Oklahoma. He worked on most of the town's papers before connecting with Patterson. The Windy City provided much of the inspiration for his new comic strip. "Chicago in 1931 was being shot up by gangsters," Gould once recalled, "and I decided to invent a comic strip character who would always get the best of the assorted hoodlums and mobsters." What was needed, he felt, was a detective who "could hunt these fellows up and shoot 'em down."

"We had a crime situation," Gould said, "during Prohibition that was beyond coping with legally, or what you could call legally today. So I brought out this guy Tracy and had him go out and get his man at the point of a gun." Besides being tough and impatient, though not much of a civil libertarian, Dick Tracy was also unreachably honest. An honest cop was much needed in places like Chicago and New York, to name but two cities with less than spotless police departments at the time.

Dick Tracy was soon a success in these markets, as well as in other urban areas. Heroes who were impatient with red tape, particularly nice guy vigilantes like Tracy, were extremely popular in the Depression years. By 1937, *Dick Tracy* was the syndicate's third most popular strip, topped only by *The Gumps* and *Little Orphan Annie*. In 1939, when Gould signed a new five-year contract, his strip was appearing in 160 newspapers. There was also a substantial income from comic book reprints, toys, a radio show and movie serials.

"Gunplay is a part of the strip, and was from the beginning. That is natural," Gould once explained. "The law is always armed. Back in 1931, no cartoon had ever shown a detective character fighting it out face to face with crooks via the hot lead route. This detail brought certain expressions of misgivings from the newspapers which were prospective customers. However, within two years this sentiment had faded to the point where six other strips of a similar pattern were on the market and the gunplay bogey had faded into thin air."

While gunplay had something to do with the popularity of the Tracy strip, there were other equally important factors. One was the increasingly violent and bizarre methods of dispatching crooks and cops that Gould was coming up with. As the strip progressed through the Thirties and into the Forties, undercover officers were frozen alive in refrigerator trucks, smuggled aliens were sunk in the ocean with their own chains as anchors, rival crooks were doused with cleaning fluid and set afire, midget gunsels were roasted in steam baths. There were also, of course, conventional shootings, floggings, throttlings, bludgeonings and an occasional amputation.

"I try to keep the detective deduction angle the main theme of underlying interest," Gould said. "Pursuit, deduction and action are the ingredients I stress." Gould was a pioneer in the police procedural story "I have a technician with the Chicago Police Department who spends one day a week with me." It was, however, the crooks and villains themselves and not the authentic means used to track them down that put *Dick Tracy* at the top of the popularity polls

from the middle 1930's onward. Initially, Gould went in for relatively conventional gangsters and hoodlums, such as Big Boy, Steve the Tramp, Stooge Viller and Cut Famon.

The 1930's, when Gould was still somewhat grounded in reality, had been but a preamble to what was to come. Toward the end of the decade, he started using somewhat more exotic bad guys. For example, Frank Redrum, wore a mask that made his face look featureless and called himself the Blank. The decade of the Forties, however, was the one in which Gould's fondness for colorful and eccentric villains came to full flower. While there is no evidence that Gould was a reader of comic books, his most bizarre villains were born in the same years as such colorful comic book crooks as the Joker, the Penguin, Two-Face, Luthor and the Prankster. In the early 1940's, he started introducing a succession of demented and malformed criminals to plague and bedevil Tracy, including the Mole, B. B. Eyes, Pruneface, 88 Keyes, Flattop, the Brow and Mrs. Pruneface.

"People have asked me why I make my villains so ugly," Gould once said. "My answer to that is that crime itself is ugly." Like the novelists and playwrights of earlier centuries, he believed in giving his characters names that provided clues to their essential nature or tragic flaw. He started doing that early in the strip. He created names for villains simply by spelling a word backwards— as was the case with Redrum as well as Professor Emirc and the midget Jerome Trohs - and also frequently derived a name from the crook's handicap or chief affinity. In this later class were Boris Arson, Doc Hump, Pruneface, Flattop, Shaky, Itchy and Mumbles.

The strip's villains were ingenious in coming up with ways to try to bump off Tracy. Villains tried dynamite on the detective, decompression chambers, sulphur fumes (while Tracy was tied, spreadeagle, to an inverted kitchen table), exploding furnaces. They even dipped him in paraffin once. And there was Mrs. Pruneface, ticked off over the death of her husband, who chained the detective to the floor. She then balanced a three-hundred pound icebox on a spiked board resting on two large blocks of ice. "As the ice melts the weight of the refrigerator will press the steel point straight through his heart," Mrs. Pruneface explained to her associate. "Oh, ha, ha!" he replied.

Jerome Trohs and Lady Tracy, with Dick Tracy
Tribune Media Services Copyright 1990

Few of Tracy's foes come to peaceful ends. Flattop drowned when he got tangled in the scaffolding under a ship in the harbor; B.B. Eyes, the fellow who tried to coat Tracy with paraffin, suffocated after falling into the contents of a wellstocked garbage scow; Mumbles also drowned, when the rubber raft he was escaping in sprung a leak; the afore-mentioned Trohs was scalded to death in an improvised steambath devised by his giant ladyfriend; the ladyfriend of a crook named Karpse was eaten by a grizzly bear. Some bad guys, like the murdering bandleader 88 Keyes (who nailed one of his victims up inside a grand piano), were sent on to glory by Tracy himself. In the case if Keyes he used his faithful tommygun for the job. Tracy, by the way, gave Keyes a chance to surrender before gunning him down. When he didn't avail himself of the opportunity, the plainsclothes cop had to shoot— "It was the only way."

In the 1940's, Gould also invented two memorable characters who, while not exactly dyed-in-the-wool villains, had some of the same eccentricities and attributes. They were the amorous crone Gravel Gertie, who was introduced in 1944, and the bewhiskered and unkempt B. O. Plenty, who debuted in the summer of 1945. Both proved popular and, after reforming some, met, married and became regulars. Gould continued to people *Dick Tracy* with oddball criminals for the remainder of his days with the strip — Shoulders, Sketch Paree, Wormy, TV Wiggles, Shaky, Bribery, Pouch, Jonny Scorn, etc. The villains grew odder and more grotesque over the years and Gould moved further from reality, going as far as the moon at one point. Max Allan Collins, the present writer, has toned the strip down some during his stay with it. But the ageless Tracy is certain to keep tangling with colorful, and probably ugly, criminals for the remainder of his crimebusting career.

DICK TRACY'S NEW (OLD) COMIC BOOKS

By Neil Hansen

On the heels of the new Dick Tracy movie, two publishers, Gladstone and Disney, have both acquired the rights to produce new Dick Tracy comic books.

Gladstone, a relatively new company, has been publishing for ten years. In 1980, they produced the *Fine Art of Walt Disney's Donald Duck*, a large hardbound book featuring oil paintings by Carl Barks. "It sufficiently impressed Disney," said John Clark, editor for Gladstone, "that we picked up more licenses over the next few years."

Following this, Gladstone put out Disney lithographs in 1982 and the Carl Barks library in 1983, "Which we're just winding up this year," said Clark.

In 1985, Gladstone picked up a five year license to produce comics for Disney, publishing titles like Donald Duck Adventures, Uncle Scrooge Adventures and Duck Tales. The license expired in 1980.

"When we lost the license to do Disney comic books," said Clark, "and since we were already tooled up to do comic books, we started scouting for something else and that's when the E.C.'s (*Tales From the Crypt, Vault of Horror* and *Weird Science*) came along. Shortly after that was Dick Tracy."

Gladstone decided to publish Tracy because, according to Clark, "both of our owners, Bruce Hamilton and Russ Cochran, are premiere Tracy fans, one of the characters they really love. If you can't own a publishing company and publish the character that you like, then what's the use? That's primarily the reason why."

In regards to obtaining the rights for Dick Tracy, Clark said, "There were no problems per se beyond the normal licensing agreement type things. Basically, Blackthorne Publications got Tracy for a while, (1986-1989) and

The villain in the first issue: Mrs. Pruneface. Copyright 1990 Copyright 1990 Tribune Media Services

Blackthorne went bankrupt. The rights to Tracy reverted to Tribune Media Services, who then looked to license it to somebody else. What they did was put out a blanket offer saying, 'If you're interested in licensing the character, give us your bid.' As I understand it, five different companies bid on the character."

Two of those companies, according to Clark, were First Comics and Disney Publications. "Apparently, we came through with the most attractive offer."

Gladstone brought on board Matt Masterson, a friend of the publishers who has the largest collection of original Dick Tracy art in the world, to edit the Dick Tracy titles. "I was approached to work on the Tracys," said Masterson, "since I have a reputation of being a Tracy expert. Plus, I have a complete collection of Dick Tracy so they had to come to someone who could get reproduction and I had the best stuff. I agreed to do it."

In terms of reprinting the strips for publication, Masterson explained that they used either original art from his collection or syndicate proofs he acquired. "The syndicate, sad to say, doesn't even have a complete run of Tracy," Masterson said.

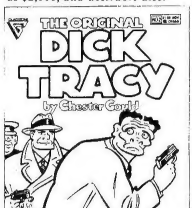
Masterson felt that Gould's art was a major influence in the strip's popularity and longevity.

"Gould used an exaggerated style," Masterson said. "After all, it was a comic strip. He's been criticized for his drawing ability. A lot of people don't feel he's much of an artist. But those are people that obviously don't know anything about art. He drew the best villains (and) the best characters."

Speaking from his experience amassing the largest collection of Dick Tracy art, Masterson explained what different collectors look for in Tracy art:

"The Gould material is the most valuable, the most vintage. Also being the best drawn. You've got a villain from the

golden years, Flattop especially is very collectible. Most people seemed to remember that villain from the others. The regular '30's Tracy strip can cost a couple of thousand dollars. The '40's and '50s with a dramatic shootout or death of a villain can be as much as $2,000, and desirable also."


THE ORIGINAL
DICK TRACY
by Chester Gould
DICK TRACY and the EVIL INFLUENCE
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"If you read the strip in the '30's," said Masterson, "You'll pay top dollar for that nostalgia period of yours. I have a nostalgia period of 1946 when I started reading the strip. I would pay more for a '46 Tracy than a Flattop or Brow. I prefer the art of the strip rather than its content."

According to Masterson, "Young people today will come to me at a convention and be very hyped on strips from the '60's. You're not going to get the price, though, of a 40's or '30's original which is very rare."

Rick Fletcher, who drew the strip from 1977 to his death in 1983 and Dick Locker, the current artist of Dick Tracy, haven't fetched the prices that Gould originals have received.

"It's like any current (strip) artwork," said Masterson, "during the last 15 years. It's not nearly the worth of the vintage stuff. There's no market for it. It's not drawn as well. They've got these small faces. They're not allowed to put in the artwork that they used to. Some strips do it, but they suffer from their reductions."

Gladstone has planned two Dick Tracy titles. "The $2.00 book called *The Original Dick Tracy by Chester Gould* is going to be bi-monthly," said Masterson, "and 64 pages with editing half a dozen panels to make it fit. The first (villain) is Mrs. Pruneface, the second is Influence, a villain from 1946. The other book is going to be a quarterly, a $6.00 book. The first book on that is Mumbles, a villain from '47."

"Out initial orders seem to be very good," said Clark. "Apparently they've (Gladstone) hit the mark again. I was just talking to one of our subscription takers. She indicated, interestingly enough, that the caliber of our subscribers for Dick Tracy seems to be a little bit above what we normally get in for subscribers. She listed a lot of lawyers, judges and even a United States Senator. Any senator who reads Dick Tracy is going to get my vote for life."

But while Gladstone owned the rights to the reprints, Disney Publications purchased the option to produce new stories of Dick Tracy. They began with a three issue prestige format graphic novel series of which the first two issues were prequels to the film. In a press release, Randy Achee, publisher of Disney Comics said, "The new Dick Tracy project represents a rare showcase opportunity for some of the top artists in the comic industry. With this in mind, we sought out some of comicdom's hottest talents to work on the project." Hired were John Moore from First Comics' *Howard Chaykin's American Flagg* and DC Comics' *Superboy* as writer, and Kyle Baker, illustrator of DC's *Shadow* and *Justice, Inc.*

Issue number one "Big City Blues" introduced Tracy to the world of crime and corruption. In issue number two: "Dick Tracy vs. the Underworld" Tracy was pitted against Flattop, Itchy, Pruneface, Lips Manlis, Shoulders and "Big City" Caprice.

I don't know-- maybe I sound like-- but...you know-- the way things are right now-- I couldn't even think about drama...
Which I'm not--so don't quote me.

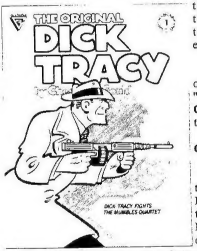
Dick Tracy a la Warren Beatty. Copyright 1990 Walt Disney Company

Finally, in issue three, "Dick Tracy" adapted the movie with a script by Disney Editor-In-Chief Len Wein, due out in early June.

Disney plans to continue the adventures of Dick Tracy after the movie adaptation. "We're not certain how or what format yet,"

said Wein. "The strength of the character or any character who can last 60 years has a basic integrity. He is an American icon, the ultimate police officer. We will not be using the Warren Beatty likeness. That's merely for the film."

After a number of years, the Dick Tracy fever has caught on again. Licensed items are closing in on the numbers from the old days. With the double-teaming of Tracy by Gladstone and Disney, readers have the option of reading vintage adventures or new exploits of the classic detective. How long will the Tracy phenomenon go on? To be continued...



COLLECTING STRIP ART

by John Anthony Wilcox

You've read the strips. You've bought the book collections of the strips. It's still not enough. You want to own a piece of history. You want an original piece of art.

There's nothing wrong with that. There is a certain tingle to holding the actual piece of art in your hands. The brush strokes, pen marks, zip-a-tone – you're almost in the room with the artist! Before you dive in, there are a few pointers I'd like to share with you. While these tips apply to all strip art, I'll use the *Dick Tracy* strip as an example.

When tracking down original art, please keep the three "C's" in mind: Creators, Characters, and Condition. Let's tackle them in order.

CREATORS

In the case of Dick Tracy, there aren't many. Chester Gould, Rick Fletcher, and the current team of Max Collins and Dick Locher. Obviously, Gould originals are the prime collectibles of the lot. Those drawn by Fletcher run neck-and-neck with those by Locher on today's market. Tracys from the '40's and '50's fetch the highest prices, as they are considered to be Gould's finest.

CHARACTERS

Value is also determined by who is in the strip. It doesn't get better than having an original with Dick Tracy in it, possibly interacting with a major villain such as Mumbles or Flattop. In lieu of that, the first appearance of a major character like Moon Maid or Vitamin Flintheart is also considered to be highly collectible. However, if you'd just like a Tracy strip, and you're not too particular, bargains can be found! Strips with no main character are relatively inexpensive, yet equally beautiful.

CONDITION

Flaws like glue stains, re-pasted panels, yellowing zip-a-tone, etc., all affect the value of an original. Yellowing in particular can be hard to avoid in strips over 30 years old. It's also worth noting that in the '30's and '40's, many Sunday page originals were cut and reassembled by the comic strip syndicates, so be prepared to see some Frankenstein-like originals pop up now and again.

A Final word. Shop around. The market for originals is a bit crazy nowadays. Prices vary wildly from dealer to dealer. Do not ever buy on impulse. Ever! Ask questions. If a dealer is legitimate, he won't mind. Please remember that you are making an investment. Make sure it's the right one. Happy hunting!

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CVM PROFILE ON DICK LOCHER

Interview By Neil Hansen

CVM: How did you get involved with Dick Tracy?

Locher: Well, I used to be his (Chester Gould's) assistant; it was in the late '50's. I had just gotten married and he had an assistant that used to teach at the school that I taught at, and Chet Gould's cartoon assistant used to come down to the school. I was there teaching illustration and he said, 'Chet's looking for an assistant, would you be interested?' And I said, "I'll give it a try." I always did like the comic. He says, "Well, I'll set it up with Chet." So I went up to see him and Chet gave me a week's worth of script to see what my pictures would be like and I came back a week later, and he liked what he saw and he hired me. I stayed with him for about five years and then I thought, well you know, I was trained in illustration and advertising. I gotta give it a try, as much as I like Dick Tracy This is going to be the same old thing, 365 days a year. So what I did was I went and started my own advertising company and I had a lot of fun with it. I helped design some McDonald's characters, things like that. Chet and I stayed friends and used to have lunch once or twice a month, and then One day he called and said that the editorial cartoonist of the Chicago Tribune was going to retire, and why not go down and be their editorial cartoonist." I said, "Cripes, Chet, I've never done an editorial cartoon in my life." I went, because I was a friend of Chet's not expecting to even come close and they liked me. I had a room right next to Chet's and well, we were good friends and we used to have lunch together and the whole shooting match. And then, 1983 came by and I won the Pulitzer, I was fortunate enough to win that, and that made Chet kind of proud, I guess. He called me about five in the morning and then later that very same morning he says, "Why don't you do Dick Tracy, too?" And I said, "Geez, are you out of your mind?" He says "Well, look, we'll get you a good assistant and the whole bit." And that's what we did. Dick Fletcher, his assistant with him after I had left, passed away rather suddenly (they found him at his drawing board!) and to make a long story very monotonous, that's how I got the job!

CVM: What schools did you go to?

Locher: I went to the University of Iowa, the Chicago Academy of Fine Arts, and the Arts Center in Los Angeles. The Arts Center was an incredible school. They used to get bit actors from movies to come over and model and pose in their costumes. It was incredible.

CVM: I read that you were also involved with Buck Rogers?

Locher: Yeh, I worked with Rick Yager before I went into the Air Force, helped draw and write Buck, had a lot of fun.

CVM: Is your involvement limited to just drawing the script or...?

Locher: No, no. What we do is, we get on the phone every Monday and we discuss what we're going to do. Max (Collins) does the majority of the work, but he always says, "Hey, I'd like your input, how are we going to end this one, or what are we going to do here?" It's both of us working together. What's the old saying? Nobody's better than all of us and we go along with that dictum and if somebody else has a real good idea, we'll go with it. And Max a lot of times will suggest a camera angle, a drawing angle, and I'm very receptive to that sort of thing as he is receptive to story lines. And so we work together. We have a little crossover, but he does the majority of the scripting.

CVM: I'm curious. You said you designed some of the McDonald's characters. Which ones?

Locher: Well, I helped design the clown, Ronald in 1967, I think. I also worked on Mayor McCheese and the Hamburgler and the French Fries and those characters, and they still use them from time to time but not as often as they used to.

CVM: What are the different approaches that you use with a strip and an editorial cartoon?

Locher: They are entirely different, they don't even resemble each other. And everybody says, "Hey, it's cartooning" and yeah, it is, but God, there's so many different things that go into it. For example, a story with Dick Tracy

has to have a continuum and you have to have a little "Perils of Pauline" type of thing at the end so that everyone gets to read it again the next day. With a cartoon, it's one big statement, you're just throwing one big rock through the guys window and that's really what it amounts to. As far as an editorial cartoon goes, you pick out something that you don't like or that looks kind of weird and you go off on any kind of tangent you want. With Dick Tracy you've got some guidelines that you've got to stick to. For that reason it's a different ball game, and I'm able to shift gears.

Villain Putty Puss describes how he does his face changing act
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CVM: Why do you think that Dick Tracy has remained so popular, when the Sunday and daily continuity strips seem to be dying?

Locher: I think there's a very simple reason for that. The stories are good. People get caught up in them cause a crime is a crime, whether it's tax dodging or cocaine sniffing, there's a crime involved. And people are very aware of that because they've been tuned to it by certain editorial papers every now and again and they know what a good crime is, and they like to follow a good crime. I also think they like to see people brought to justice, for whatever it might be, because in a lot of cases, our law and order authorities are not entirely doing well. But the main ingredients with Dick Tracy are the characters. The characters are the life blood of the strip. We have Flipside, Putty Puss, 88 Keyes, Flattop, Mrs. Pruneface, those are incredible characters and I think people just get a kick out of them and they are humorous. We are a continuity strip and we are an adventure strip, but we are also a very humorous stri because who could take these guys seriously. (Laugh)

CVM: Is there a different approach to a Dick Tracy daily and a Dick Tracy Sunday?

Locher: Hardly any, because they fit together. They're interlocked because what we do on Saturday we cover briefly in the first panel on Sunday and then it goes on its own. Now what you read on Monday is the last panel from Sunday, so they're pretty interwoven. It's a good technique. It keeps the people interested and we kind of like it that way!

CVM: In terms of Dick Tracy himself, would you say that the specific design of the character has a lot to do with the success of the strip?

Locher: Absolutely, there's a graphic there. Dick Tracy is an icon, and icons are immediately identifiable, and Tracy is just that. That profile, all you've got to see is that sharp nose, whether you mention Dick Tracy or not, people know what you're talking about right away. For that we're grateful, we can come out and say something without having to explain what we're doing because he is well known and that's a plus.

CVM: How would you compare your style and approach to Tracy to that of Chester Gould?

Locher: I try to imitate his quite a bit. Chet was a graphic artist, you know. Lichtenstein and Warhol and all those mod designers picked up his design techniques because they were unusual and hadn't been done before. Chet really did pioneer a style. He would take you down that logshute of perspective, close up on one panel and then the next one would be a real long corridor way down at the other end. With a guy jumping out a window or firing back at you, Milt Caniff really pioneered the cinematic angle, the style of positioning a camera either real high or at ground level, but Gould pioneered the perspective angle. When a guy fell down a well, the main panel would be a circle, but way way down at the bottom you'd see a body there, and you were drawn in graphically. He used blacks really well, real powerful blacks, and I'm trying to do the same thing because I learned from the master he was really good at that. There's no way on God's green earth that we're

going to write as well as Chet or turn out a drawing as good as his because that was his time when he did it. Now we've tried to modernize it and give it our own spin but that spin comes through the characters and the crime. But the graphic style stays pretty much the same.

CVM: Compared to other strips, say Flash Gordon or Tarzan, their style seems more illustrative, but Gould's was a graphic design...

Locher: Yeah, right, I think that the graphic style of Dick Tracy has really maintained Tracy through this period of time. The graphic style is very important.

CVM: Do you feel that the reduction of size has really hurt the look of the strips?

Locher: Absolutely. Because you have to design for editors. Now it's so important, you know the grocery ads have to be in there and what suffered was the comics, and that's a shame, because the newspapers have what TV doesn't and that's comics and to relegate them to a small size?! I'm all for Doonesbury. He says you don't print my strip unless its this big and I say that's great. I wish we could do that, but we can't because they won't listen to us. And the fact that the newspapers did go smaller is a real shame. I think they hurt themselves. I can't be totally objective because I'm in this business (laugh) but I can see when comic strips used to be as big as license plates. They really had an audience, they had a hell of an audience.

CVM: And that seems to have transferred more towards Calvin and Hobbes and the Doonesbury League as opposed to the '30's or '40's where Mayor LaGuardia would read the Dick Tracy strip during a newspaper strike.

Locher: Exactly, and that's why newspapers have what television doesn't, and I think they should take advantage of it.

CVM: On a personal note, with the reprint of Dick Tracy and the new material, what happened to the popularity in the intermediate years?

Locher: There was no effort in it. Nobody even cared which is a shame, but the fact that they're out now, and somebody's making money on it, proves that somebody made a bad decision, then.

Dick Tracy and Sam Catchem by Dick Locher Copyright ,000 Tribune Media Services

CVM: The gap lasted sometime until the Blackthorne reprints, and then Gladstone took them over and are reprinting some of the stuff.

Locher: Yeah, well there may have been some contractual problems, Gould might have said, "To hell with you, I'm not getting enough money!" I mean that's a possibility, I'm not sure. I've known some artists saying you're not going to get my stuff for the price of a can of beer and they're adamant about how it's shown. Well hell, I say if it's shown, it's shown. It's like being on the Carson show. Hell, why lock it up?

CVM: How many papers is Dick Tracy appearing in right now?

Locher: Should be close to 300 or 320 papers. I think that's just America, worldwide is a different ball game, Japan is really going crazy right now for Dick Tracy, they always did, and Germany liked it, Spain liked it, Italy, no, Greece, yes, South Africa printed Dick Tracy, and Australia loves it, they print seven days at a time on one sheet which is kind of goofy.

CVM: Have you heard any preliminary reports on the movie?

Locher: I've heard from some people, that the preview audiences are really positive, and I think the merchandising and advertising is really going to help.

THE MUSEUM OF CARTOON ART: A House of Comics

By Steve Jeffries

It took a long time for two-dimensional characters to find a three-dimensional house to live in, but it finally came to be known as The Museum of Cartoon Art.

Its genesis began in the 1960's when the National Cartoonists Society and the American Association of Editorial Cartoonists felt that the time was right to create a museum specializing in cartoon art. The first efforts were led by cartoon collector Art Wood, backed up by such notables as Alfred Andriola (*Kerry Drake*), Dik Browne (*Hagar the Horrible*), Charles Schultz (*Peanuts*) and Mort Walker (*Beetle Bailey*)

After several attempts to raise funds for a museum solely devoted to cartoon art, cartoon enthusiasts finally secured a $50,000 start-up grant from the William Randolph Hearst Foundation and set up shop at Mead mansion in Greenwich, Connecticut in 1974. In 1977, the museum moved to Wards Castle in Rye Brook, New York and after extensive restorations, opened to the public on December 16, 1977.

The museum existed, as the statement of purpose explains, "to advance the appreciation of the cartoon art form through collecting, preserving and exhibiting original cartoon art." To this end, the museum has managed to accumulate over 60,000 pieces of original art. In addition, its archives also include over 10,000 books and hundreds of hours of film and video tape of cartoons and interviews with artists.

The museum has a number of permanent exhibitions displayed in the Historical Collection, the Hall of Fame and the Contemporary Collection. The museum's "Hall of Fame" is the only place in the world where cartoonists are recognized for their lifelong achievements. Some of the exhibits held at Wards Castle include "The Art of Marvel Comics", "Women and the Comics", and "Thirty-five Years of Peanuts."

A rather more permanent display is the 'Bathrooms of Fame' Visitors can enjoy a selection of wall drawings by such notable artists as Dik Browne (*Hagar the Horrible*), Steve Bissette (*Marvelman*), and Curt Swan (*Superman*). An amusing addition is a 'mooning' Moonknight by Bill Sienkiewicz

The museum collection is well respected by artists and cartoon fans alike. Notable artists like Milton Coniff, creator of *Terry and the Pirates* and *Steve Canyon* have participated in the museum's regular lecture programs.

The museum provides a source for researchers, students and the interested layman who wish to request information or pursue cartoon related projects.

In short, the 'Museum of Cartoon Art is a "safe house" for cartoon art treasures. It offers the opportunity for the art related community and the general public to walk through the history of the fascinating world of cartoon art

EXHIBITIONS

Among the museum's current and forthcoming attractions are: "The Art of Ernie Bushmiller's Nancy", "Bugs Bunny" and "Seven Decades of Chester Gould's Dick Tracy". In 1978 the museum held a Dick Tracy retrospective containing original art donated by Chester Gould. The forthcoming Tracy Show is set to start on November 11, 1990 and promises to be a very wide ranging exhibition The show will include original art, photographs and general memorabilia 'covering seven decades of Gould's famous detective. Also included will be props, sketches and costumes from the Disney production of "Dick Tracy" the movie.

MUSEUM SHOW DATES

Nancy --April 1-June 24, 1990
Bugs Bunny --July 15-October 14, 1990
Dick Tracy--November 11, 1990-February 24, 1991

For further information on the above, call or write to.
The Museum of Cartoon Art, Comly Avenue, Rye Brook, New York 10573 (914) 939-0234

THE TRACY LEGACY

By Neil A. Hansen

When Dick Tracy became an instant hit after its premiere in 1931, it inspired a number of competitor strips hoping to hop on the bandwagon.

Dick Tracy was successful for many reasons. It was the first action strip that reflected the headlines of the times. Crimes were aplenty in the '30's so Chester Gould created a tough, no-nonsense detective who wouldn't take guff from any crook or mob leader. The news reading audience identified with this hero who fought the crime infestation in the city at the risk of his very life. He often suffered tortures from his enemies (being shot, gassed, etc.) but endured to fight crime another day.

On October 16, 1933, the Publishers Syndicate debuted the first of the Dick Tracy competitor strips. Norman Marsh wrote and drew *Dan Dunn, Secret Operative 48*. Dunn was a detective in the United States Secret Service. Dunn was saddled with a pet "wolf dog" (probably a German Shepherd) named Wolf who aided Dunn by attacking a thug or two when the situation dictated it. Dunn's supporting cast included an adopted orphan girl named Babs (she and Wolf provided competition with Little Orphan Annie and Sandy), his girl friend, Kay and Irwin Huggs, Dunn's fat comedy relief assistant. Dunn battled more bizarre threats than Tracy at the time including Wu Fang, a Fu Manchu clone and Eviloff, who wielded death rays and headquartered himself on a mysterious island.

In the 1940's, the strip took a downturn Papers dropped Dunn for Dick Tracy. Marsh left for the Marines in 1942 with the strip continuing in other hands, including Alfred Andriola. Dunn was retired in 1943.

Secret Agent X-9 by Dashiell Hammett and Alex Raymond

Copyright 1990 King Features Syndicate

Dashiell Hammett, creator of famed private eye Sam Space, and Alex Raymond were tapped by King Features to create their first competitor, *Secret Agent X-9*. Appearing on January 22, 1934, X-9 whose cover name was "Phil Dexter" was portrayed as a loner whose true name was classified. He understood the ins and outs of the underworld that he had to battle. His debut episode and his four subsequent adventures "Mystery of the Silent Guns," "The Martyn Case," "The Iron Claw Gang" and "The Egyptian Jewel Case" – best defined the character as a hard-boiled tough guy. (Though Hammett wrote in a hard-boiled, quick paced style before Gould, Gould denied any influence or inspiration from Hammett's work. According to the book *The Celebrated Cases of Dick Tracy* published by Crown, Gould claimed his influences were Arthur Conan Doyle's Sherlock Holmes and Edgar Allan Poe's Arsene Lupin.)

Both Hammett and Raymond left X-9 a year later. Charles Flanders took over the art chores with *The Saint's* Leslie Charteris writing. Charteris left in 1935 and Robert Storm took the writing. In May 1939, Austin Briggs become artist on the feature, rivalling an illustrative style to Raymond himself.

In 1940, Mel Graff took over as artist. When Storm left as writer in 1942, Graff became writer as well giving X-9 an official name of Phil Corrigan, a family life and a fiancee. These elements detracted from the X-9 loner image, hurting the strip's popularity severely.

Bob Lubbers, under the pseudonym Bob Lewis, took over the strip in 1960. His "cute" artistic style damaged the strip

even more.

Secret Agent X-9 seemed to be on its last mile, but in January 1967 Al Williamson was brought in as artist based on his *Flash Gordon* comic book artwork, in tandem with writer/editor Archie Goodwin. They restored the intrigue of the strip which combined the '30's X-9 with a James Bondian '60's flavor using many locales around the globe. Retitling the strip *Secret Agent Corrigan*, his number became classified instead of his name. Taken over in 1980 by George Evans when Goodwin and Williamson left to do *Star Wars*, X-9 was one of the few competitors still to survive in the syndicated market today in a time when most of the continuity strips are dead.

Will Gould's *Red Barry* appeared in March 19, 1934 as a daily strip (with a Sunday following a year later). Created

Secret Agent Corrigan by Archie Goodwin and Al Williamson.

as another of King Features' competitors to Dick Tracy, Red Barry was an undercover cop in a dark, moody and atmospheric world of Warner Brothers style gangsters. In his police beat of Chinatown he was assisted by the street urchin, Ouchy Mugouchy and his Dead End sidekicks, "the terrific three." His supporting cast was rounded out with his gruff superior, Inspector Scott and his girl friend-reporter, Mississippi. (Note: The early *Red Barry* strips were edited and co-plotted by *Secret Agent X-9*'s Hammett.)

Barry fought such villains as the "Monk," leader of a gang of murderous crooks, "Flame" a Eurasian adventuress and Judge Jekyll, an ex-judge turned killer.

In 1939, King Features experimented with Red Barry amidst sagging readership by putting the character in an eight page insert. However, that lasted only a couple of weeks and the strip ended the same year.

1934 also debuted the police strip where cops in uniform, as opposed to the plainclothes approach prevalent in all the other strips, were the stars. *Radio Patrol* by writer Eddie Sullivan and artist Charles Schmidt emphasized the recently created radio patrol cars. Sergeant Pat and Stutterin Sam were the leads as they battled racketeers, truck hijackers and kidnappers often assisted by Pinky and his Irish setter, Irish.

The King Features strip lasted until 1950. During this time, there was a *Radio Patrol* radio series in the '30's and a Columbia movie serial.

Al Capp's satire on Dick Tracy known as *Fearless Fosdick* first appeared in the Sunday episode of *Li'l Abner* on November 22, 1942 with the beginning episode establishing Fosdick as Li'l Abner's favorite comic strip hero and ideal. Fosdick's adventures filled half the continuity.

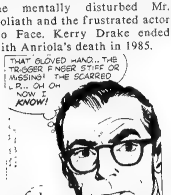
In his first appearance, all Fosdick did was escape being tied up to a vast quantity of high explosives. In a parallel adventure, Abner was tied to the same number of explosives by the Scrugg brothers. Trying to figure out how to escape by reading the Fosdick strip, he learned Fosdick's adventure was a dream, and that Fosdick simply woke up.

Fosdick proved popular with the readers and continued making appearances in *Li'l Abner*. He was backed by Prudence Pimpleton, his pushy girl friend and Fosdick's irritating and frustrating Chief. He battled such goofball villains as Rattop (with the head of a rodent) and Sydney, an evil but brilliant parrot.

Capp poked fun at Gould's gunplay (Fosdick would get shot and a circular hole would appear through his chest), visual devices (an arrow would point to the hole in the chest and its caption would read: Hole in Chest) and the stereotypical vigilante attitude belying the fact that Fosdick was a coward.

On October 1, 1943, Alfred Andriola, the last artist on Dan Dunn drew a new strip for the Publishers Syndicate called *Kerry Drake*, a city detective who worked for the District Attorney's office. Though not a "police" detective per se, Drake still fought crime and hunted down criminals. His original supporting cast consisted of his secretary, Sandy Burns and his young assistant, Firetop. They were eventually dropped and replaced by his wife, Mindy and his younger brother Lefty Drake, a hip character more attuned to

the changing times. Villains, though not of Dick Tracy's caliber, were still threatening nonetheless: the crazed Stitches, the mentally disturbed Mr. Goliath and the frustrated actor No Face. Kerry Drake ended with Arriola's death in 1985.



Rip Kirby by Alex Raymond
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On March 4, 1946, Alex Raymond, upon his return to civilian life from the Marine Corps created *Rip Kirby* for King Features. Kirby wasn't the usual ruggedly handsome hero. He wore glasses, smoked a pipe and played golf and the piano with equal expertise. But Kirby wasn't a wallflower. He was a crack shot and excellent hand-to-hand combatant. His most memorable foe was the Mangler, a scarred and ugly thug whom he clashed with again and again.

His supporting cast included Desmond, his butler and a reformed burglar and Honey Dorian, his girl friend who was a beautiful blonde fashion model.

Raymond drew Kirby with as much style with his black and white dailies as he did with his *Flash Gordon* Sundays.

When Raymond died in an auto accident, John Prentice took over keeping up the slick illustrative style Raymond utilized from the beginning. Fred Dickenson who wrote Rip Kirby since 1952 kept the transition between Raymond and Prentice smooth. The strip still appears today.

Kirby also appeared in comic books in the '40's, '50's and a one shot appearance in the Mandrake comic book by King Features in the 1960's.

Dick Tracy's influence was also felt in the comic book world. As superheroes came and went, one of the few that survived was The Batman. Created in 1939 by Bob Kane, the early Batman was drawn in a very cartoony style. Whereas Dick Tracy's villains like the Blank, Flattop, and Itchy were evil in a caricatured albeit contemporary strip, Batman took this further. Not only were the villains grotesque, but bizarrely costumed as well. The Joker, the Riddler and Two-Face wore outlandish outfits to emphasize their deformed appearances.

Batman's writers during this time were some of the finest: Bill Finger (who wrote the first Batman stories), Gardner Fox (creator of the Justice League of America), and Bill Woolfolk (writer of Blackhawk and the Defenders, a TV law drama in the 1960's).

As the strip progressed into the 1950's, Batman's detective skills were pushed even further. The night cloaked vigilante was a one man police force. His secret headquarters, the Batcave, contained his crime-fighting arsenal, exotic transportation like the Batmobile and a crime lab that rivalled any law enforcement agency's.

The mid-'50's and '60's presented a "science fictiony" Batman and his popularity waned, though in 1966 he gained a brief resurgence because of his camp ABC-TV series. But when the series died, the comic book also plummeted. The solution was to bring him back to his roots as the costumed vigilante/detective.

Denny O'Neil and Neal Adams accomplished this in 1970. O'Neil's gritty realistic scripts and Adams' commercial art style was mixed to recreate the Dark Knight.

In 1985, Frank Miller wrote and drew the now-classic four issue *Batman: The Dark Knight Returns* mini-series. A hard-boiled dystopian tale about an alcoholic Batman who comes out of retirement to fight crime again, Miller visualized Batman as an older version of Kane's original design.

Recently, a new Batman strip was commissioned by Creators Syndicated in 1989. Its first sequence pitting Batman against Catwoman was ghost written by Max Collins, and drawn by *Dick Tracy's* Marshall Rogers. Rogers drew his panel arrangements with different camera angles reminiscent of both Gould and Kane.

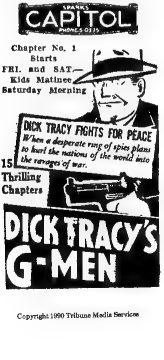
Gould's influence on comic strip detectives holds up even today. And now, with a multi-million dollar motion picture, Gould's legacy seems not to have an end in sight. With his strong sense of graphic design and story, the popularity of Dick Tracy has never been equalled by any other continuity strip, lasting for almost sixty years.

TRACY IN TINSELTOWN

By Steve Jefferies

Dick Tracy's career in the movies started at an early age. The popularity of Chester Gould's character soon caught the eye of moviemakers who were quick to pick up on the no-nonsense, law enforcing "plain clothes detective."

Tracy suddenly found himself lifted off the pages of a newspaper and placed on the big screen. Republic picture serials in the late 1930's were followed by four features in the 1940's: "Dick Tracy," "Dick Tracy vs. Cueball," "Dick Tracy's Dilemma" and "Dick Tracy Meets Gruesume." Both Morgan Conway and Ralph Byrd played the famous detective on the silver screen, but it was Byrd, with his Tracy-like profile, who became identified with the role. Although Gould was said to have been unhappy with Hollywood's treatment of his creation, he acknowledged Byrd's portrayal of Tracy as "the best of the lot."



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Byrd went on to play the super-sleuth on the small screen in 1950-1951, introducing some of Tracy's more famous villains, including Flattop and the Mole, to the TV audience. During the early 1960's and 70's in his own comedy series and in a segment on "Archie's TV Funnies," Dick Tracy returned to his original two-dimensional medium, appearing only in animation. Finally, after seemingly years in the wilderness, "America's greatest detective" is prepared to take center stage once again in a multi-million dollar Walt Disney movie, "Dick Tracy."

Actor/Director Warren Beatty first considered the idea of bringing Tracy back to the screen over five years ago, but it was some time before the movie was seriously considered by Disney Studios, which eventually took on the project.

The concept itself was simple. The idea was to recreate the world of Dick Tracy, remaining as faithful to the cartoon strip as humanly possible. To create such a unique visual concept with deliberate simplicity is an extremely difficult task for any filmmaker, and in this case, obvious comparisons were readily available for close examination by the critics. The risks were enormous, and the challenge was even greater. Warren Beatty, in making this movie, put himself in the firing line without a gun for added protection. Chester Gould's detective is the "no compromise" super sleuth, whose methods of crime detection are unique and experimental. Tracy used every scientific method available to aid in the capture of his villains – and so apparently does Beatty in his attempt to capture his audience.

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Beatty surrounded himself with an army of technical craftsmen whose job was to mold his project into a live movie comic strip. Richard Sylbert, the film's Production Designer, was quoted as saying, "To do the movie he (Beatty) was proposing, I would have to throw out practically everything I knew about filmmaking." Perhaps not, but a new approach was certainly needed. The film was made using only the seven primary colors used in Gould's drawings. Colors were maintained as much as possible, characters designed to look as two-dimensional as possible, and the filmmakers have shied away from the temptation to add or "gloss-up" props and backdrops. Sylbert and Beatty have known each other since Beatty's first acting role in "Splendor in the Grass" in 1961. He worked on such films as "The Graduate," "The Pawnbroker" and "Who's Afraid of Virginia Woolf?" for which he received and Academy

Award for his Art Direction. He was also nominated for his work on "Chinatown" and "Shampoo" (again with Beatty). Beatty has also recruited the talents of Vittorio Storaro to help create the moody, shadowy look of the '30's. Storaro's cinematography on Beatty's "Reds" earned him an Academy Award in 1982. Among his other triumphs were "Apocalypse Now," for which he won an Oscar, and the stunningly photographed "The Last Emperor." Bearing in mind the color restrictions and dress style of the period, costume designer Milena Canonero ("Barry Lyndon" and "Chariots of Fire") was brought in to overcome this hurdle. There are some who say that the '30's look is timeless. Moviemakers have had their share of recent successes using the "30's period, with "The Cotton Club" (again, Canonero) and "The Untouchables." Recent pop influences included Michael and Janet Jackson and, of course, Madonna.

Among the greatest challenges of the makers of the film was undoubtedly recreating the unique and grotesque faces of Gould's villains, which are as much a trademark of his work as Tracy himself and are therefore subject to very close scrutiny. Make-up men Doug Drexler and John Caglione, Jr., admitted to having problems with their make up and prosthetic creations throughout filming.

Other members of the film making team include: Jim Cash and Jack Epps, Jr. (Screenplay) whose previous credits include "Top Gun" and "Turner and Hooch;" Richard Marks (Editor) who was involved with "Apocalypse Now," "Terms of Endearment," and "Broadcast News;" Jon Landau (Co-Producer) "Honey, I Shrunk the Kids;" Harrison Ellenshaw (Visual Effects Supervisor) "The Empire Strikes Back" and "Tron;" and, of course, Stephen Sondheim (Composer), who worked with Beatty on "Reds" and composed the music for "Dick Tracy," including several songs for Madonna.

In addition to producing, directing and co-writing, Beatty plays the legendary detective, Manlis, and Dick Van Dyke portrays Fletcher. In addition, a number of cameo appearances are made by such superstars as Al Pacino (Big Boy) and Dustin Hoffman (Mumbles). Interestingly, Disney has elected not to advertise these names until the credits roll at the end of the movie.

The film appears to have all the ingredients for success. It is

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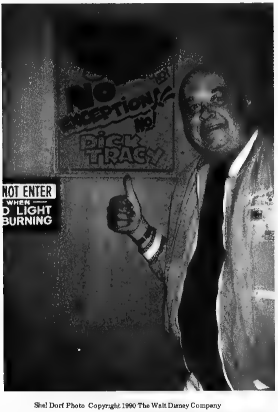
complete with fedora, trenchcoat and a heart of "Gould." Madonna plays the voluptuous Breathless Mahoney. Among other notables in the movie, Seymore Cassel appears as Sam Catchem, Gleene Headly plays Tess Truehart, Charles Dunning is Chief Brandon, William Forsythe plays Flattop, Mandy Patinkin appears as 88 Keys, Paul Sonrino is Lips designed to appeal to all generations of movie goers, from the original Tracy followers, who should recognize and appreciate the faithful treatment given to Gould's detective, to the younger audience who may be drawn by the "way-out" villains and an all star cast. Dick Tracy is definitely on his way.

DICK TRACY AND ME

(Notes of a self-appointed archivist)

By Shel Dorf



Shel Dorf Photo Copyright 1990 The Walt Disney Company

Taking a pair of sharp scissors in hand I cut out the *Dick Tracy* strip and pasted it in a scrapbook. The year was 1944 and I was 11 years old. It is now 1990 and at fifty-six years old Dick Tracy continues to be a part of my life. Amazing! When I first read the newspaper comic strip, Tracy was fighting a German spy named "The Brow". It grabbed me and I've been a Chester Gould fan and collector ever since.

In those early days of World War Two even us children helped the war effort. We took our wagons out after school and went from door to door collecting old newspapers. Then we'd tie and bundle them and bring them to school on Mondays. They were recycled into something the soldiers used. All of this took place in Detroit where we had three different papers, each with different comic strips, so we were well entertained. As a benefit to my patriotism, I pulled out all the comic sections (daily and Sunday) and saved them. My allowance was 25 cents per week and with that I went to the movies or bought comic books. We traded the comic books back and forth until they fell apart. Who knew they would someday be worth big money? In my spare time, I kept those scissors busy and the scrapbooks began piling up. It was always the same routine; six dailys to a page and a Sunday color page followed that. It's still a hobby I recommend! But in those days not too many people were into that. *Dick Tracy* remained my favorite with *Terry and the Pirates* coming up second.

This hobby of my childhood hung on for years. When I grew up and earned my own money, I found some dealers in old comic strips and bought the dates I was missing. Eventually I wrote letters to Chester Gould and he always wrote back! He had a heavy fan following so it's a tribute to the man's character that he answered all his fans personally.

Once in 1948, when my Father had business in Chicago he took my brother and I along with him. I begged him to drive that extra thirty miles to Chester Gould's home in Woodstock, Illinois. With the help of a man in the little Woodstock grocery store we found our way to the Gould home. We'd made a phone call so Chet was expecting us. His two dogs, "Mugg" and "Heyyou" ran out to meet us. We knew them by name because they were both in the strip. (I wonder if he deducted their dog food as

professional expenses?!) Well, Chet greeted us warmly and signed a book I'd bound with leather covers of all my Dell *Dick Tracy* comics. Then I presented him with a watercolor painting I'd made. I was so taken at meeting my hero that I was frozen stiff. Dad had to do most of the talking. Years later, Chet told me he thought my dad was one terrific father to drive his sons out to meet him. I was astounded that he remembered.

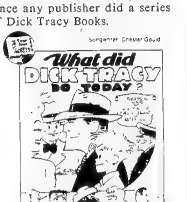
Of course through the years, Chet continued to write and draw Dick Tracy and I continued to clip it and keep it in scrapbooks.

In 1964, Bob Brosch, one of the local collectors, put on our first comic swap meet. The next year we structured it and named it the Detroit Triple Fan Fair. Working with Bob and others I used my skills at organizing, poster and flier designs. Attendance grew and it became an annual fun thing to do. At that time other cities began having comic conventions that we called "Comic Cons."

Mugg, one of Gould's dogs that he visualized in the Dick Tracy strip. Copyright Tribune Media Services

In 1969, I moved to San Diego California and using the skills I'd practiced in Detroit, I founded the San Diego "Comic-Con" in early 1970. It was great fun working with the teenaged comic fans in the city. They were quite bright and some even had their own comic book businesses. The Comic-Con grew larger through the years and became a great success. We added an awards evening and created our "Inkpot" award. After trying without success to get Chester Gould to come out to California, it was decided that I fly back to Chicago to present him the "Inkpot" in his office. That was the only time in the con's twenty year history that we've done that. But Gould was special. He called a Tribune photographer up to get a picture of the presentation and a reporter to write it up. Then he took me to lunch at his favorite tavern. We said our goodbyes and he caught his Monday train back to Woodstock. It was lucky that I'd also brought my tape recorder because he gave me a great interview. That was the last time I saw him. However we continued to write to each other and I called when I could. He was wonderful friend. When I got the job lettering *Steve Canyon* for Milton Caniff, Chet was very proud. He, too, was a fan of Caniff.

Being out on the west coast now and near Hollywood, I learned about the Warren Beatty *Dick Tracy* movie being planned. But it was almost ten years before it became a reality. In the meantime, I was hired to do a series of Dick Tracy reprint books for a company named Blackthorne Publishing. It was owned by a former Comic-Con staff member I'd known for years, Steve Schanes. He and I worked together for four years on Tracy and other comic strip reprint books. I designed the books, including covers and wrote editorials. My personal Tracy collection came in handy with some extra rare drawings I put in the books (called the "Chester Gould Scrapbook"). Chet's daughter Jean loaned me her dad's proof books so we shot from quality material. The fan mail for the Tracy Books was wonderful. There was a hard core of dedicated Tracy fans out there. It had been thirty years since any publisher did a series of Dick Tracy Books.



From Shel Dorf's Chester Gould Scrapbook. Gould as a songwriter. Copyright 1990 Tribune Media Services

Around this time I established a "Shel Dorf Archives" collection at Ohio State University. That became the permanent home of all those childhood scrapbooks of comic strips.

Finally, there was a go ahead on Beatty's movie project. It was announced that it would be a Disney film. Later I learned that the crew of the movie were all buying my Dick Tracy comic books at Bill Liebowitz's "Golden Apple" bookstores in Los Angeles and using them for reference.

Through voice actress June Foray, a dear friend known for Rocky & Natasha on the Bullwinkle show, I got Warren's phone number and called him. He knew my name as editor of the books and became a friend. He asked me casting ideas (but didn't take any of my suggestions) and invited me to visit the movie set. I later learned that this was quite a

privilege because it was a tightly closed set. Not even the Los Angeles Times reporters nor "Entertainment Tonight" were allowed on the set. The film was shot on rented sound stages at Universal Studios. Disney's lot wasn't large enough.

In February 1989, I walked onto the Dick Tracy set. Warren was shooting a scene in Tracy's office with "Flattop" and "Itchy" being questioned. I watched the action on a little television monitor next to the sound man's station. When he was finished, Warren came over to me and greeted me warmly. "Shell I'm sorry I don't have the whole Dick Tracy suit on." Beatty was in his shirtsleeves. "I wanted you to see the full effect!" Well, I was dumbfounded. Being a longtime moviegoer, I'd seen Beatty's whole career and was a little stunned. he and I had a very important thing in common, however, we both have this terrific appreciation for Chester Gould's Dick Tracy. He loved it as a child, too. I showed him a printing spread from the newest Blackthorne comic books and then I met some of the crew. Shooting began again and I took my place on a stool and tried to be invisible. It was a fascinating evening.

I was taken around to other Dick Tracy sets on the soundstages. One was an old fashioned diner cafe which was decorated for Christmas time, a second was a rooftop and another was Dick Tracy's apartment. Everything looked like it had been taken right from Gould's art. It was like stepping into the comic strip! I met Academy award winning set designer, Richard Sylbert, and congratulated him on his work. He was very happy to hear that a Tracy archivist was pleased with what he'd done. Later that evening, Madonna walked in and stood not two feet away from me. Warren came out of the set and embraced her and I heard her say something to him (which I can't repeat here, sorry!). She is tiny but very beautiful.

We were taken to a set where Warren was directing Al Pacino who plays "Big Boy." Big Boy's office above his nightclub was the headquarters for all the other villains, Influence, Itchy, Flattop and Puneface who were gathered along with the captured Tess Trueheart. Big Boy was

Shel Dorf on the set with Dick Tracy star Warren Beatty Copyright 1990 The Walt Disney Company

My next visit to the set came months later in April. I'd arranged for the family of Chester Gould to visit the set. Excited, they flew in from Illinois and took rooms at a plush hotel in Universal City near the studio. I drove up from San Diego to meet them and we were all taken to the studio in a Dick Tracy van! VIP treatment. And why not? As Warren later mentioned, "Without Chester Gould we wouldn't have a movie!" Our party included Gould's daughter Jean Gould O'Connell, her son and his wife (Tracy and Cindy), her daughter Sue and her husband Brett Sanders and family friend, Rich Pietrzyk.

emptying money from his safe and piling it into Tess' arms, ready for a getaway, while Tracy and the cops are downstairs breaking into the club.

When the scene finished, Warren greeted the Gould family warmly and Jean told him she had a video taped message from her Mother, Edna Gould who was too fragile to make the trip. After spending a few moments with us Warren went back to the next scene. Then John Caglione and Doug Drexler, the two makeup geniuses on the film invited us to the makeup trailer parked outside the soundstage. Inside, we watched actor Henry Silva, who played Influence, being made up. Everyone came in

to meet us and get their makeup retouched. We kibitzed with Seymour Cassel ("Sam Catchem"), James Keane ("Pat Patton"), Ed O'Ross ("Itchy"), Bill Forsythe ("Flattop") and Mandy Patinkin ("88-Keyes"). Then we broke for a catered dinner with the crew outside the soundstage.

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Jean O'Connell said this all was tremendously exciting for her. The last time she was in Hollywood was when her father was on Ralph Edwards' "This is Your Life" TV show in the '50's. After dinner we watched a second unit crew pick up shots of a basement furnace ready to explode. The room filled with steam and the furnace shook. They told us that in the film, villains have tied Tracy to a chair in front of this furnace ready to explode. When they got their footage, Jean sat in the chair and they filmed an interview with her. She told what it was like growing up with Dick Tracy. She has such loving memories of what a great father Chet was, and also how he adored his grandchildren. When I visited Woodstock a few years ago, Chet's widow Edna told me then how supportive and loving a husband he was. His formula for happiness seemed to be hard work and mutual respect.

We ended our visit that day quite late. The next day, I had a business conference so the family went by themselves to the set. The following day Sony Clampett ("Beany and Cecil") gave a cocktail party for the Gould family and we watched Bob's old Daffy Duck cartoon, "The Great Piggy Bank Robbery" where Daffy played Duck Twacy which they had not seen before. They loved it! Sony and her family lived just underneath the famous "Hollywood" sign. The view at night from her living room is spectacular. Our friends from Illinois got the full experience.

Another time on the set, I watched Madonna shoot a scene with Al Pacino, Mandy Patinkin and a line of chorus girls. They shot for six hours and Madonna sang a Stephen Sondheim song called "More." Warren had a quiet, gentle way of directing which kept everything light. But he kept retaking shots until he was satisfied. He's quite a craftsman. Too bad the interviewers don't ask him questions about moviemaking. Everyone at Mulholland Productions cared so much about getting a good film. The Disney mat and paint department have done a skillful job of creating the illusion of Chicago in the late 1930's.

When it all quiets down, I'll be able to pop in a video of the movie and enjoy it in my livingroom as I continue being a Dick Tracy archivist.

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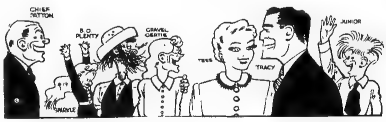

DICK TRACY CHARACTERS

MARRO
1938

MR. NATNUS
1939

LITTLEFACE
1941

88 KEYES
1943

PERFUME
1976

WORMY
1950

CHILLY HILL
1975

PURDY FALLAR
1968

THISTLE DEW
1963

NOTHING
1955

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BIG LITTLE BOOKS (1932–68)

707	Adventures of Dick Tracy, Gould, 1932	125.00
710	The Detective & Dick Tracy Jr., Gould, 1933	75.00
725	Dick Tracy out West, Gou d, 1933	35.00
745	Dick Tracy from Colorado to Nevada Scene, Gould, 1933	45.00
1105	Dick Tracy & the Sho en Bonds, Gould, 1934	35.00
1112	Dick Tracy & the Racketeer Gang, Gou d, 1935	35.00
1137	Dick Tracy Solves The Penit e d Mystery, Gould, 1936	35.00
1163	Dick Tracy & the Bums Arson Gang, Gould, 1935	50.00
1170	Dick Tracy on the Trail of Lucerne Liv, Gou d, 1935	35.00
1171	Dick Tracy's Chase to Corpse Valley, Gould, 1936	50.00
1182	Dick Tracy & Hoges Yamma Bern Gang, Gould, 1936	50.00
1183	Dick Tracy & the Kidnap Clue, Gould, 1937	35.00
1184	Dick Tracy & the Phantom Sh p, Gould, 1940	50.00
1435	Dick Tracy & the Mad Killers, Barker & Gou d, 1947	95.00
1436	Dick Tracy & the G Man Gould, 1948	75.00
1437	Dick Tracy & the Bogus Gang, Barker & Gould 1948	70.00
1438	Dick Tracy & the Six Ger Gang, Barker & Gou d, 1948	75.00
1449	Dick Tracy Spec al F B I Operative, Gou d, 1943	30.00
1465	Dick Tracy on the High Seas, Gould, 1942	35.00
1467	Dick Tracy & the Tiger, I n Gang, Barker& Gould, 1949	50.00
1468	Dick Tracy on Voodoo Is and, Gou d, 1944	35.00
1470	Dick Tracy vs. Crooks in Disguise, Gould, 1943	35.00
1475	Dick Tracy & the Fourth Invader, Barker & Gould 1948	50.00
1476	Dick Tracy & the Criminal Elect on, Gould, 1939	75.00
1477	Dick Tracy & the Man With No Face, Gou d, 1938	75.00
1478	Dick Tracy Returns [More a Adapt], Gould, 1938	75.00
1479	Dick Tracy Meets the Night Crawler, Gould, 1940 s	35.00
2333	Dick Tracy Ace Detective, Gould, 1939	75.00
6813	Dick Tracy Detective & Federal Agent, Gou d, 1939	35.00
FA	Dick Tracy & the Blackmail Ring, Gould,	35.00
FA	Dick Tracy & the Bowery Bu Nuders, Gou d,	35.00
FA	Dick Tracy & the Manson Mask Gang	35.00
Prem	Dick Tracy Detective & Federal Agent, Gou d,	35.00
Prem	Dick Tracy Solves the Penit e d Mystery, Gould, 1934	75.00
	Dick Tracy Detective & Secret Agent, Paul S Ne wton, 1961	20.00
2004	Dick Tracy Encounters Facey, Whitman 1st, 1948	15.00
2004	Dick Tracy Encounters Facey, Whitman 2nd, 1948	15.00
2004	Dick Tracy Encounters Facey, Whitman 3rd, 1948	15.00

BIG BIG BOOKS

Dick Tracy & the Mystery of the Purp e Cross, 3/8, Gou d	150.00
The Adventures of Dick Tracy, Detective, Smaller to above,	125.00
The Adventures of Dick Tracy, Detective, Smaller to above, except cover book colored, Cl 1934, re-issued in 1936	125.00

FAST ACTION BOOKS

Dick Tracy Detective and Federal Agent Gould 1938, MC	85.00
Dick Tracy Detective and Federal Agent Gould 1938, SC	75.00
Dick Tracy and the Blackmailers Gould, 1938	75.00
Dick Tracy and the Bowery Bu Evidence Gould, 1938	75.00
Dick Tracy and the Frozen Bu let Murders, Gould, 1941	75.00
Dick Tracy & the Manson Mask Gang, Gould, 1938	60.00

PENNY BOOKS (1938–1939)

Dick Tracy gets his Man Gould 1938	45.00
Dick Tracy the Detective, Gould, 1938	45.00

BOOKS MISC.

"Straight from the Shou der," or me prevent on, Gou d, s 50 s 25.00	
Collector's Comic Book Show, 1982	35.00

NBC RADIO SCRIPT PLAYS

Vol 1 Dick Tracy and the Invisib e Man, Gou d, 1939	75.00
Vol 2 Dick Tracy and the Ghost Shop, Gould, 1939	75.00

AUDIO-VIDEO

Dick Tracy's Dilemma VHS 1947 Movie	25.00
Dick Tracy 1939 series, 15 chapters VHS	29.00
Dick Tracy (vap: Issue 1998) Unit ed Amer can V deo, VHS	7.00
Dick Tracy (vap: 1945) (1998) Unit ed Amer can V deo, VHS	15.00
Dick Tracy unauthor zed reproduct on of 1945 movie	8.00
Dick Tracy (UPA Cartoons) 1960's	35.00
Record Theme Dick Tracy meets Gruesome	35.00

MOVIE POSTERS

Dick Tracy, 1937, starring Ralph Byrd	200.00
Dick Tracy Returns, 1938	250.00
Dick Tracy's G-Men, 1939	200.00
Dick Tracy vs. Crime, Inc., 1941	200.00
Dick Tracy's Dilemma, 1945, Rare ease of 37 poster	150.00
Dick Tracy vs. Cuesoll, 1946, RKO poster	150.00
Dick Tracy vs. Gruesome, 1947, RKO poster	150.00
Dick Tracy meets Gruesome, with Boris Karloff	175.00
Reprints, numbered, (5&W) 8×10-50	25.00
Reprints, regular edition, Duo-Tone	250.00

RINGS

Dick Tracy Enameled Portrait Ring, c. 1937 (Quaker prem.)	50.00
Dick Tracy Air Detect or Ring, 1938	60.00
Dick Tracy Secret Compartment Ring, 1938	75.00
Dick Tracy 4in1 Mesh Ring (Post Raisin Bran prem um)	40.00

Dick Tracy Whitman Card Games, 1934

Two Dick Tracy Big Little Books

ORIGINAL ART NEWSPAPER STRIPS

DAILIES per episode

1931 29 Early years Dick Tracy Gould	2,000.00
1940-51 Graphic Adventures, Gould	850.00
1942-50 Romance of Tracy and Tess Trueheart	250.00
1942-50 Romance of Tracy and Tess Trueheart, without Tracy	200.00
1961-70 with space ships and moon scenes	150.00
1961-70 with Tracy in panels	100.00
1961-70 without Tracy in panels	75.00
1970-83 Police Procedural (Whispering Cop and Detective	60.00
1983-90 On the Stoppers Cop Thriller	60.00

SUNDAY COMIC PAGES

1931 19 Chester Gould	50.00
1940-43 Chester Gould	40.00
1944-48 Chester Gould	35.00
1949-60 Chester Gould, Johnson Candy with Tracy	25.00
1959 77 Chester Gould	20.00
1977 83 R.H. Locher	5.00
1983-90 Ch ck Locher	5.00

CARDS

Big Little Book Story Cards (1-32) 1939, each	40.00
Big Little Book Trading Cards (33-64, 1939, each	35.00
Top Top Breast Pocket Emblem on back, each	20.00
Dick Tracy Caramels, unknown Candy Co (1–120) 39 each	50.00
Dick Tracy Candies, Ward Candy Co, 1939, each	50.00
Dick Tracy Caramels, Johnson Candy, with paper 1936 each	20.00
Adventures (1–20) R722–11, 50's each	10.00
Comic Book Inserts – Colorful, (c) 1934, each	50.00
Ch cago Tr bune Sir s Cards (1–48), 1935 each	30.00
Nove Package Corp Box Cards (1–48) 1939	60.00
Nove Package Corp. Box Cards, portrait card	75.00
Christmas Card with envelope ca. 1953	45.00
Wonderful Prepaid Postcard ca. 1942	40.00
Cereal Cross Match Card Dick Tracy Flattie Card Cards	125.00

PREMIUMS & GIVEAWAYS

Dick Tracy Comics Flipped Wrist, 1947	60.00
Secret Service Patrol Secret Code Book, Quaker, 38, 1st	60.00
Secret Detective Letterheads & Magic Code Paper, 1940's	75.00
Dick Tracy and Dick Tracy, Jr Gould, Karmetz, 1933 1935	75.00
Dick Tracy Secret Code Ring Car Gou, Gould 1933 with code	80.00
Adventures of Dick Tracy, Gould, Karmetz, 1933	75.00
Adventures of Dick Tracy Gould, Karmetz, 1933 with adv	80.00
Dick Tracy, Detective & Dick Tracy, Jr Gou d, Perk ns 33	75.00
Dick Tracy, Detective & Dick Tracy, Jr 3&, with adv	80.00
Dick Tracy Meets a New Gang, Gould, Ice Cream, 34	65.00
Dick Tracy Meets the Night Crawler, Magic Tricks, 39	60.00
Smashing the Famous Racket, Gould, 1939	60.00
Buddy Book, Ice Cream	60.00
Buster Brown Shoes, Gould 1938	60.00
Buster Brown Shoes, Stop, Gould, 1939	60.00
Tally of Fame, Top Top Bread, 1940	60.00
Motorola, Harvey Comics Library, Vol. 2, 1942	45.00
Popeye Pinball, Dick Tracy Target, Exhibit Supply, 1940's	60.00
Fam y Fun Book, Top Top Bread 1940	65.00
Fam y Fun Book, Top Top Bread, 1940 Tracy on cover only	70.00
Harvey Hits Press, Ines Gaso ne 1938	35.00
Shoe Store Phone Hooks, Gould, 1939	70.00
Dick Tracy Breakfast Food Premiums, Harvey Comics, 1946	75.00
Dick Tracy Secret Service Patrol, Quaker, 1939	75.00
Super Book of Comics #1, Dear Breast, 1942	100.00
Super Book of Comics #2, Hancock Co 1947	90.00
Super Book of Comics #6, Pan Am & Ke hoggs	70.00
Super Book of Comics #8, Dear Breast, 1943	100.00
Super Book of Comics #13, Hancock Co Inc, 1947	80.00
Super Book of Comics #14, Dear Breast, 1946	80.00
Super Book of Comics #nn, Hancock Co Inc, 1948	80.00
Tastee Freez Comics, Harvey Comics #3, 1957	45.00

FIGURES & VEHICLES

B.O. Plenty and Sparkle Wind-Up Toy, 9" Marx, 1938	200.00
Rocket Plane, 1939	125.00
Sheriff Badge	100.00
Spark e Plenty Doll, desc, 1947	125.00
Tin Squad Set, w/ sheriff and Marx 18"	300.00
Squad Car with siren, 9" green s ash, remote control, Marx	250.00
Squad Car with siren, battery op., tin, 9-12", Marx, 1950's	250.00
Huge paper figures set of six, 1940's	80.00
Police Station with Action Figures Set, Marx, 1950's	250.00
Roll Car, friction power, 7-1/2" ca. 1946	175.00
Roll Car, friction power, 8" ca. 1946	150.00
Convertible Squad Car with flash ng light, friction power 22", Marx, ca. 1946	285.00
Jeep Juke Box Car, Marx, 1949	150.00
Motorcycle with Interpreter Soaky 9" 1965	75.00
Made a set by no, plast c, w/ Dick Tracy, Gou Aurora, 58	150.00
Hinges Cardboard figures, Tracy & others, ca. 1944	100.00
Lead figure, Chief Brandon, painted, 2-1/4", c. 1930	75.00
Lead figure, Chief Brandon, painted, 2-1/4", c. 1930	60.00
Space Coupe Model kit, past c, w/ orig. box Aurora, 58	150.00
Little Honeymoon Doll	150.00
Hand Puppet, desc, 1961	200.00
Bonny Braids Stroll Toy Charmore, 1951	125.00

The above list of collectibles is priced at near mint condition with original packaging.
The list, although comprehensive, is by no means exhaustive.

Dick Tracy riot car 1946

Dick Tracy Moviescope viewer with two films, 1940's

Dick Tracy Siren Pistol Mary late '30 s

Dick Tracy Whitman playing cards 1934

Dick Tracy Master Detective Game, Salchow & Righter, 1962

Police Station and Automatic Siren Car, Mary 1950 s

Kellogg's Pep Litho . Pinback Button 1945, Tracy and Flattop

GAMES

Whitman Card Game, 1934	75.00
Whitman Card Game, 1937	65.00
Detective Game, Famous Artist Syn, Board, 1937	75.00
Super Detective Mystery Card Game, Whitman, 1941	50.00
The Master Detective Game, Salchow & Righter, 1962	75.00
Crime Stopper Game, dea , 1953	75.00
Target Game, Marx, 525	50.00
Target Game, Marx, 934	50.00

GUNS, HANDCUFFS & WHISTLES

Dick Tracy Automatic eagle design, Hubley	75.00
C .ck Pistol, No. 36, Marx	75.00
G-Man walkie-talkie gun	100.00
Siren Pistol, Marx, late 1950's	125.00
Siren Police Whistle, tin, No. 64, Marx	75.00
Sparkling Pop Pistol, tin, No. 86, Marx	125.00
Sub-Machine Gun, Repeater, 1940	100.00
Tommy Gun, Machine Gun, No. 79, Aluminum, Marx	150.00
Dick Tracy's Handcuffs for Junior, John Henry #700 cuffed	75.00
Water Pistol, plastic, 1955	35.00
Sub-machine Gun, 12", Tops, plastic	75.00

KITS

Crime Stoppers Set, John Henry Handcuffs, Nightstick & Badge	100.00
Junior Detective Kit (Certificate, Secret Code Dial , Wall Chart, Membership Card, Secret Code Booklet, Mystery of Am., 1943)	150.00
Mousescope Viewer with two f ms, 1940's	150.00
Secret Detector Kit, (Secret Form, Is Or-11 & Negatives	35.125.00
Dick Tracy and Jam or, (Knife, Wri ste, C ue Detector)	100.00
Detective Fingerp nt Set, 1933	250.00
De uxe Dick Tracy Set (Suspenders, Magnifying Glass, Badge, Whistle)	200.00
Suspenders and Badge on card, c. 1940	60.00
Ch cago Tr bune Suspender Set	75.00
Secret Detective Kit	75.00
Black Light Mag c Kit with J.V. bulb Sirowerk, 1952	125.00
Target Play Set (Dartgun, Holsters & Wrist Target) 1962	100.00

PINS, BADGES & BUTTONS

Detective C .b Badge, C me Stoppers Guild 1937	75.00
Secret Serv ce Patro Member Button, Blue & S ver Tint, p nback, 1 1/4", 1938	35.00
Secret Serv ce Patro Badge - Sergeant, 1938	85.00
Secret Serv ce Patro Badge - Lieutenant, 1938	110.00
Secret Service Patrol Badge - Captain, 1938	125.00
Secret Service Patrol Badge - Inspector General, 1938	250.00
Secret Service Patrol Badge - Leader, circa, 1938	30.00
Secret Service Patrol Badge - Leader, Litho, No. 1938	20.00
Air Detective Badge, Winged, p~back, 1938	35.00
Secret Service Patrol Badge-Member, Brass, star shape '39 '25.00
Secret Service Patrol Badge-Member, 1962 HOW Chesney 40.00
Detect ve Badge, w th leather secret pouch, late 30's	60.00
Detect ve C .b Pin, Yellow, tab Back, 1942	40.00
Detective Button, ca l, col wit portrait (L.R. of fac ng)	40.00
kellogg's Pep L tho. Pin-back 1945	25.00
ke ogg s Pep L tho. Pin-back 1945, F attop	30.00
C evela d News Detective Badge, eagle design	50.00
Button w th Dick Tracy & Little Orphan Annie Cleaning promo 75.00

TOYS & MISCELLANEOUS

Detect ve C .b Set (Buckle, w th leather secret pouch, 3750.00
Secret Serv ce Patrol Secret Packet, 1938	30.00
Wrig Bracelet, 1938	75.00
Air Detect ve Cap, 1938	75.00
Ceras. Bowl	50.00
Secret Service Patrol Certificate	50.00
Detective Club Card Note, 1945	50.00
Secret Code Dial, 1946	30.00
Sup rior Wat Chart, 1945	50.00
Tape Measure	35.00
Ide Cards	20.00
Mov escope (ex. Kit)	35.00
Pocket Flashlight, 1950	100.00
Pocket Watch, Bradley, 1950	150.00
Private Telephone, 1939	125.00
Radio Watch, ca. 1940's	125.00
Secret Detect ve Set (regul ves), 1938	100.00
Spy-Scope Periscope, 1939	150.00
Two-Shot Water Pistol, 1951	150.00
Tur Pic ca Stands, Mark, Newton, 1940's	100.00
Wrist watch, New Haven, Oblong face, 1937	250.00
Wristwatch, New Haven, Round face, 1951	150.00
Electron c Wrist Radio	50.00
Two Way Wr st Radio, S. Renco, 1960's	100.00
Pen-Lite, 1940's	75.00
Chicago Tribune Pocket Flash light	75.00
Camera, Bakelite, Seymour Products, ca. 1940	100.00
Fireworks, ca. 1951	25.00
Ceramic Plate, 7"	50.00
Cereal Premium Post	50.00
Detective Secret Symbol Decoder, cardboard punch-out 65.00
Lunch Box, Steel, 1967	350.00
Candy Bar Wrapper	35.00
Pity Case	200.00
Slate	75.00
Thermos	75.00
Punch-Out Book, 1952	75.00
Colorforms, 1962	75.00
Target with Gold Arr, 17" dia. 1950's	
Wr stwatch-Magner GM mated Musical Watch, 1961, Orm 250.00

FEATURE BOOKS (McKay)

Nov 1932 1937 rare	5,000.00
4 1937	750.00
5 1937	500.00
9 1938	500.00

LARGE FEATURE (Dell)

1 1939	600.00
2 1941	400.00
3	450.00
4	450.00
11	400.00
13	100.00
15	100.00

FOUR COLOR (Dell)

1 1935,unnumbered	1,500.00
8 1940	750.00
3 1940	400.00
21 1941	400.00
34 1943	250.00
46 1944	225.00
53 1947	150.00
63 1947	150.00
215 Sparkle Plenty 1948	75.00

DICK TRACY (Dell)

1 1949	350.00
2	200.00
3	200.00
4	150.00
5	150.00
6	150.00
7	150.00
8	150.00
9	150.00
10	150.00
11	100.00
12	100.00
13 Bondage cover	125.00
14	100.00
15	100.00
16	100.00
17	100.00
18	100.00
19 O.L.I.t Face, A.E.Plenty	150.00
20 O.F.attop,A.S.Catchem	150.00
21 O.BreathlessMahoney	200.00
22 O.Measles	100.00
23 O.Itchy	100.00
24 O.The Brow	100.00
25 1950	150.00
26	125.00
27	125.00
28 Bondage Cover	125.00
29 A.Grave-Gerbs	150.00
30	125.00
31	100.00
32	100.00
33 "Measles the teen-age Gone Pusher"	125.00
34	100.00
35	100.00
36 A.BOPbanty(1stGould)	125.00
37	100.00
38	100.00
39	100.00
40	100.00
41	75.00
42	75.00
43	75.00
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57 A.SamCatchem	100.00
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100 Special issue	75.00
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138	50.00
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141	50.00
142	50.00
143	50.00
144	50.00
145 1961	50.00

How Dick Tracy & Dick Tracy Jr Caught the Rackeers, Cuppies & Leon Co

2 (Sc/S Vi'ac, S.O.	400.00
2 (s.CM.C+dust,jacket	500.00
Book 2,1(pp.softcover	200.00

Dick Tracy & Dick Tracy Jr and How They Captured Shoppy Cuppies & Leon Co

unnumbered HC, 1933	300.00
1 HC, + dust,jacket	400.00

Exploits of Dick Tracy

1 1946), HC	200.00
1 HC, + dust,jacket	300.00

DC Comics Limited Edition 1975

Spec rep Flattop'44 15.00

HARVEY COMICS LIBRARY

2 A.S.Penty Dick Tracy	75.00
40 Lum,Co.estures Ed	10.00

DICK TRACY

BT

1 3-D	2.50

DICK TRACY: BIG CITY BLUES

3-D Spec,1988	3.50

DICK TRACY

WD

1 MiniSeries	3.95
Unprinted Stories #3	2.95
1 3-D Specs	3.00
Spec. #1	2.95
Spec. #2	2.95
Spec. #3	2.95

DICK TRACY: THE EARLY YEARS

	2.95
6	2.95
7	3.50
8	3.50

DICK TRACY MONTHLY

BT

1	2.00
2	2.00
3	2.00
4	2.00
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DICK TRACY WEEKLY

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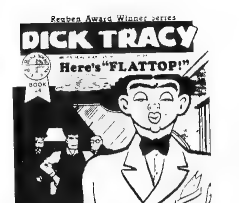

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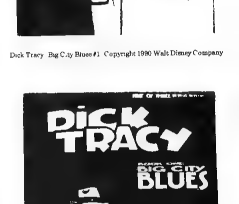

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INDEPENDENT PUBLISHER ABBREVIATIONS

First	FP	Silver Wolf	SW
Fish Warp	FW	Slave Labor	SL
Galaxy	GL	Slave Labor	SLG
Gladstone	GS	Spectrum	SPC
Graphic Expo	GXP	Spectrum	SP
Guild	GU	Spotlight	SPL
Harrier	HR	Stages	STG
Hot	HT	Star	ST
Innovation	IN	Star Reach	SR
Jabberwocky	JAB	Steeldragon	SD
Jademan	JAD	Sunwest Art	SA
J.C.Productions	JC	Thoughts and Images	TA
Kitchen Sink	KS	Victory	VIC
L.A.Mannings	LA	Viking	VK
Lightning	LT	Vortex	VO
Megaton	MEG	Walt Disney	WD
Mirage	M	Warp Graphics	WG
North Star	NS		
New Alliance	NEW		
Ocean Comics	OC		
Onward Comics	ONC		
Outside	OUT		
Pacific	PA		
Palliard	PAL		
Pilgrim	PIL		
Planet X Prod	PXP		
Prelude	PRL		
Premium	PRM		
Pyramid	PYR		
Quality	QL		
Quest	QU		
Renegade	REN		
Rip Off Press	ROP		
Rude Dog	RD		
Silverline	SIL		
Silver Snail	SSN		

This publications is dedicated to guide comics collectors in the most current comics values. It is a tool along with other fine publications to assist collectors to enjoy the hobby. It was put together using Speed Price Guide by Robert Overstreet and The Comic Buyer's Guide by Krause Publications.

The comic values listed are what a dealer is generally willing to pay. Depending on a dealer's needs and condition of the comics, dealers will pay around 50% of these values for mainstream titles and 30% or less for minor comics. These guidelines will vary from dealer to dealer and as to local on.

Condition of Comics

M NT - A perfect comic every way

NEAR M NT - A nearly perfect comic. Cover shows barely percept ible signs of wear. Tight spine with minor printing defects acceptable.

VERY E NE - Beginning signs of wear. Slight creases at staple, some odd of gloss but attractive

FINE - A worn cover but clean. Stress / less around staple as and more rounded corners

VERY GOOD - A well read book. Minor markings, discoloration. Heavy stress /less around staple as with minor tears or corner creases and no spine roll

GOOD - A very worn comic with creases, minor tears, cover flaking apparent. No tape

FA IR - Slightly damaged cover, back y rolled edge. cover flaking and possibly corners gone. Tears and tape are possible.

All comics priced listed in this guide are for Near Mint condition.

Characters represented in this issue are copy ri ghtsreserved by DC Comics Marvel Comics Group, First Comics, Eclipse Comics, Comico, Aardvark-Vanaheim, Warp Graphics, Eternity, Harrier, Slave Labor Graph cs, Kitchen Sink Comix, Fu Studios, Tap 100, cat eye pgh Diamond Distributors.

FUTURE PICKS:

•Both Disney and Gladstone have Dick Tracy comic books either on the way or on the shelf. With the Disney movie release, interest in expected to pick up on these, and possibly on earlier Tracy publications. With this in mind, Comics Values Monthly, in association with American Distribution Services Inc., has put together a CVM Dick Tracy Special Newstand Issue to coincide with the movie release. In addition to CVM comic prices, the special covers all aspects of Dick Tracy's career with articles ranging from the Tracy newspaper strip and comic books to the making of the movie and Tracy collectible items with prices. If you are not already the proud owner of this Special Collectors edition and you wish to learn more about "America's most famous detective", then this is the one for you. Copies should be available in your local shops at about the time of the release of the movie. A worthwhile plug, I think!

•Moving on to hot news for this month; we start with *Spiderman* and *The Teenage Mutant Ninja Turtles*. Both mamas are hot and prices are rising. *Amazing Spiderman* seems to be the better of the 'webslinging' titles with *Spectacular* and *Web* running a close second. Orders continue to rise for the new title and there are rumours rife about the making of a Spiderman movie at Christmas time.

•Grant Morrison's wo k on *Doom Patrol* and *Animalman* is increasing in popularity with back issues much in demand.

•Gladstone's *EC* line is doing as well as anticipated. *Tales from the Crypt* sold very well and *Haunt of Fear* is doing likewise. Not much interest as yet in the up and coming *Weird Science*.

•*Ghostrider* continues to do well with interest in the first series beginning to pick up

•Disney's new comic line is also maintaining high sales--#2's are moving well with our old friends, Roger Rabbit, and by a whisker (Roger is also accompanying the Dick Tracy movie).

•The new *Green Lantern* title is doing well for DC, as is the *Batman* issue, featuring the penguin and the Joker. Reports also indicate very good sales of *Dark Knight over Metropolis*--the Superman/Batman crossover.

•Captain America seems to be experiencing a little bit of a revival at the moment. Indications are that the newer Captain issues and the earlier back issues are beginning to move --maybe interest is in the forthcoming movie. (What movie?)

•On an Independant note, the new *Mairmed With Children* comic book seems to be a hit for Now comics. It appears that Tv series are still a safe bet for publishers. Finally, in brief, readers are being lit by the *Human Torch*, enamoured by *Namor*, bitten by the *Vampire Lestat* and engaged by *The Ring*.

More next month

ARTISTS

Jack Adler	JA	Gene Day	GD
Art Adams	AAd	Tony DeZuniga	TD
Neal Adams	NA	Ditko	DK
Dan Adkins	DA	Steve Ditko	SD
Ross Andru	RA	Will Eisner	WE
Brent Anderson	BA	Bill Everett	BE
Murphy Anderson	MA	Rich Extravaldo	RX
Ross Andru	RA	George Evans	GE
Sergio Argeres	SA	Bill Everett	BEv
Terry Austin	TA	Frank Fazetta	FF
Matt Baker	MB	Kerry Gammill	KGa
Carl Barks	CB	Dave Gibbons	DGIB
Ed Barreto	EB	Ian Gibson	IG
C.C Beck	CCB	Mike Griffen	MG
Jerry Bingham	JB	Dick Giordano	DG
Brian Bolland	BB	Richard Gruden	MG
John Bolton	JBo	Floyd Gottfredson	FG
Wayne Boring	WB	Al Hartley	AH
Mike Baron	MB	Al Williamson	AW
Pat Broderick	PB	Butch Guice	BG
Frank Brunner	FB	Paul Gulacy	PG
John Buscema	JB	Mike Gustovich	MG
Sal Buscema	SB	Steve Hall	SH
Hernandez Brothers	HB	Ed Hannigan	EH
Rich Buckler	RB	Paul Hoakins	PH
John Byrne	JBy	Don Heck	DH
Nick Cardy	NC	Carmine Infantino	CI
Paul Chadwick	PC	Klaus Janson	KJ
Howard Chaykin	HC	Jeff Jones	JJ
Frank Cirocco	FC	Mike Kaluta	MK
Gene Colan	GC	Gil Kane	GK
Ernie Colon	EC	Walt Kelly	WK
Vince Colletta	VC	Jack Kirby	JK
Steve Ditko	SDi	Roy Krenkel	RK
Johnny Craig	JCr	Bernie Krigstein	BK
Alan Davis	AD	Adam Kubert	AK

Joe Kubert	JKu	Alex Raymond	AR
Nicola Cuti	NCu	Reed Crandall	RC
Bob Layton	BL	John Romita	JRo
Eric Larsen	EL	Marie Severin	MS
Steve Leialoha	SL	Joe Sinnott	JSt
Jack Kamen	JK	Jim Starlin	JSta
Don Lawrence	DL	John Romita Jr	JRo
Don Lomax	DL	Joe Rubinstein	JRu
Frank Miller	FM	Joe Sacco	JS
Mike Mignola	MM	R. Crisp Russell	CR
Dave Cockrum	DC	Kurt Schaffenberger	KS
Sebastian Marotto	SM	Bill Sienkiewicz	BSz
Dave McKean	DM	Bill Sienkiewicz	BSz
Bob McLeod	BM	Joe Staton	JSt
Carol Marcuccio	CM	Don Sherman	DSh
Luke McDonnell	MC	Sergei Stalenkov	SS
Todd McFarlane	TM	Bill Stenkiewicz	BSz
Steve McLaughlin	SMc	Joe Staton	JSt
Bob McLeod	BM	Steve Stiles	SS
Jim Mooney	JM	Dave Stevens	DSt
Gray Morrow	GM	Dan Spiegle	DSp
Mike Nasser	MN	Frank Springer	FS
Don Newton	DN	Jim Starlin	JSt
Alex Nino	AN	Curt Swan	CS
Nev Nick	N	Dave Stevens	DSt
Kevin O'Neill	KO	Joe Staton	JSt
Bob Oksner	BO	Ken Steacy	KSy
Kevin O'Neill	KO	Tom Sutton	TS
Jerry Ordway	JOy	Gene Sullivan	GS
Joe Orlando	JO	Sam Kanghal	RT
Jerry Ordway	JOy	Frank Thorne	FT
George Perez	GP	Timothy Truman	TT
Mike Parobeck	MP	Angelo Torres	AT
Wendy Pini	WP	Alex Toth	ATo
Ken Pogue	KP	Harry Trumpe	HT

ABBREVIATIONS

Kevin Pollard	KP	George Tuska	GT
Alex Raymond	AR	Tom Veitch	TV
Nestor Redondo	NR	Trevor Von Eeden	TvE
John Ridgeway	JRy	Chris Warner	CW
Mike Ploog	MP	Bill Wray	BWy
Marshall Rogers	MR	Bill Woolfolk	BW
Joe Rubinstein	JR	Al Williamson	AW
John Romita	JRo	Bill Wray	BWy
Joe Rubinstein	JRu	Graham Wilson	GW
Joe Sacco	JS	Berni Wrightson	BW
R. Crisp Russell	CR	Wally Wood	WW
Kurt Schaffenberger	KS	Berni Wrightson	BW
Bill Sienkiewicz	BSz	Tom Yeates	TY
Joe Staton	JSt	Jorge Zaffino	JZ
Steve Stiles	SS	Mike Zeck	MZ

GENERAL

Value has risen	+
Value has decreased	-
New listing	*
Appearance of	A
Cover by	(c)
Cover by	(c)
Death of	D
Introduction of	I
Plot by	p
Script of	s
Drawing of	w
Wedding of	W
New costume	n
Origin of	O
Last issue	L
Reprint of	R
reprint	rep
Variant	v
Wonder Woman	WW
Swamp Thing	SwTh

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251 . . . . . 58.00
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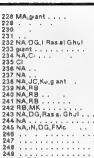

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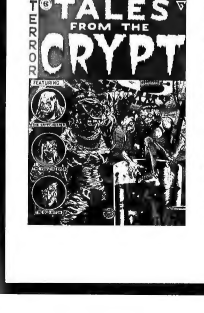
TOP 100 COMICS

Rank	Comic	#	Rank	Comic	#	Rank	Comic	#
1	Spider-Man	1	34	Spectacular Spider-Man	167	67	Adventures of Superman	469
2	Aliens vs. Predator	1	35	Iron Man	259	68	New Titans	69
3	X-Men	265	36	Avengers West Coast	61	69	Deathlok	2
4	X-Men	266	37	Namor the Sub-Mariner	5	70	Demon	2
5	Batman	453	38	Fantastic Four	343	71	Green Arrow	35
6	Legends of the Dark Knight	10	39	Captain America	375	72	Punisher Movie Adaption	
7	Batman	452	40	Captain America	374	73	Doctor Strange	20
8	Batman Annual	14	41	Silver Surfer	40	74	Who's Who	1
9	Amazing Spider-Man	336	42	Daredevil	283	75	Legion of Super-Heroes	10
10	Amazing Spider-Man	337	43	Justice League America	41	76	Star Trek: Next Gen. Ann.	1
11	Aliens: Earth War	1	44	Justice League Europe	17	77	Star Trek: Next Generation	11
12	Amazing Spider-Man Annual	24	45	Punisher: No Escape		78	L.E.G.I.O.N. 90 Annual	1
13	Wolverine	28	46	Alpha Flight	87	79	Moon Knight	17
14	Wolverine	29	47	Give Me Liberty	1	80	Avengers Spotlight	35
15	What If?	16	48	Marvel Comics	57	81	Spider-Man v. Wolverine Spec.	
16	Detective	620	49	TMNT	33	82	Robocop 2 Movie	1
17	Detective	619	50	Marvel Comics	56	83	Quasar	13
18	World's Finest	1	51	Thor	421	84	She-Hulk	18
19	X-Factor	57	52	Pendragon	1	85	Elfquest:Kings/Broken Wheel	1
20	Spect.Spider-Man Annual	11	53	TMNT	34	86	Star Trek	11
21	Excalibur	26	54	Thor	420	87	L.E.G.I.O.N. 90	18
22	Punisher	37	55	Robocop	6	88	Impossible Man Summer Spec.	1
23	Punisher	36	56	Hawkworld	3	89	Sandman	19
24	Web of Spider-Man Annual	6	57	Guardians of the Galaxy	3	90	G.I. Joe	103
25	New Mutants	92	58	New Warriors	2	91	Flash	41
26	Excalibur	25	59	TMNT	13	92	Shield	14
27	Punisher War Journal	21	60	X-Men Classic	50	93	Green Hornet Mini-series	2
28	Ghost Rider	4	61	Action Comics	656	94	Secret Origins	50
29	Incredible Hulk	372	62	Huntress	17	95	Shade, the Changing Man	2
30	Web of Spider-Man	67	63	Superman	46	96	Marvel Age	91
31	Green Lantern	3	64	Adventures of Superman Ann.	2	97	Clive Barker's Hellraiser	3
32	Avengers	321	65	Mutant Summer Fun	1	98	Animal Man	26
33	Avengers	320	66	Black Knight	3	99	Green Hornet	12
						100	Vampire Lestat	6



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